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ABSTRACT

This manual on dance education focuses on relating dance to the entire curriculum and bringing creative energy to learning. Dance activities can be used in the: (1) perceptual/motor domain to facilitate the acquisition of learning readiness skills; (2) cognitive domain to clarify and amplify subject area concepts through physical experience; and (3) creative domain to encourage divergent thinking and imaginative participation through creative problem solving. Possible application of dance to various curriculum areas are suggested, e.g., language arts, mathematics, science, physical education, social studies, visual arts, music, and the dramatic arts. Essential skills are outlined for each level from K-12. For each component of the dance curriculum, a goal is identified, and behavioral objectives for the essential skills, suggested outcomes, and activities and evaluations are outlined. Model activities for dance warm-ups, improvisations, and choreography are appended; a bibliography is included. (JD)

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ARIZONA
ESSENTIAL SKILLS
FOR
PERFORMING ARTS
K-12

DANCE

1990

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FOUNDATION STATEMENT

Dance is a celebration of life, tradition, socialization, therapy, ethnic expression, communication, a form of physical education. Dance is movement elevated to an aesthetic experience. The material contained in this document describes the foundation on which a quality dance education program is structured. These skills can be integrated within the entire curriculum to enhance the development of:

- An awareness of self, others and the world in which one lives
- Concentration and memorization skills
- Nonverbal skills
- Discrimination between movement and the art form of dance
- An understanding of the concept of composition (making a dance)
- Positive group interaction skills
- A joyful experience involving the intellect, the emotions, the body
- Physical and mental discipline
- Physical and sensory skills in a noncompetitive environment
- An aesthetic sensitivity
- Self-concept and self-confidence
- Problem solving and critical thinking skills

DANCE RELATED TO OTHER CURRICULAR AREAS

Dance as a creative learning process can be an effective tool in other curricular areas. Dance activities can be used in the:

- Perceptual/motor domain—
  To facilitate the acquisition of learning readiness skills.

- Cognitive domain—
  To clarify and amplify subject area concepts through physical experience.

- Creative domain—
  To encourage divergent thinking and imaginative participation through creative problem solving.

The following is presented as a sampling of how dance can enrich the total learning process. The possible applications of dance to the curricular areas are limitless. Therefore, additional references are included in the Bibliography. Grade levels for the following suggestions have not been identified as most may be used, with varying degrees of sophistication, from K-12.

A. Working with dance experiences in the LANGUAGE ARTS:

1. Curves and lines in manuscript writing can be traced in space with various parts of the body.
2. Sounds of vowels and consonants can become a study of movement dynamics.
3. Letter connections in cursive writing can become a study of movement pathways.
4. Meanings of words can be represented in movements or movement phrases.
5. Syllabication of words can be demonstrated through practice with movement accent and rhythmic patterns.
6. Categories of words such as shape words, time words, action words, feeling words can be explored though movements.
7. Cognitive structure of phrases, sentences, paragraphs can be demonstrated in movement phrases and dances having a beginning, middle and closure.
8. Understanding of literature can be enriched by dancing the dynamics of the story or the feelings of the characters.
9. Poetry can become the inspiration for a dance and a dance can exist as the inspiration for a poem.

B. Working with dance experiences in MATHEMATICS:

1. Shapes of numbers can be demonstrated in body shape and movement pathways.
2. Value of numbers can be experienced rhythmically or in movement through space (3 steps, 3 movements, 3 people moving).
3. Geometric shapes can be represented by body shape in individual and group dance compositions.
4. Mathematical sets can be shown as groups of dancers move though space, working with particular movement attributes.
5. Time concepts such as clockwise and counterclockwise can be demonstrated through movement of the body in a defined space.
6. Obtuse and acute angles can be represented through the spatial relationships between the various body parts.
7. Concepts of addition, subtraction, multiplication, and division can become group dance composition problems.
8. The number line can be explored as a spatial limitation for dancers performing sequences of movement.

C. Working with dance experiences in SCIENCE:

1. Center of gravity can be demonstrated through awareness of the weight and balance of the body in various positions.
2. Natural forces such as gravity, magnetism, combustion, inertia, centrifugal force can be explored as forms of energy in movement.
3. Concepts of symmetric and asymmetric, balance and counter-balance can be experienced in group shape and energy studies.
4. The cycles in nature such as growth, the seasons, metamorphosis, and water can be developed as dance themes.
5. Forms of wind such as breezes, cyclones, hurricanes, tornados can be represented through exploration of changes in dance energy, level, direction and tempo.
6. Machines such as gears, levers, pulleys, hinges, joints, and the energy to run them can be demonstrated in movement and imaginatively combined.
7. Planetary relationships can be represented by dancers rotating and revolving along established floor patterns.
8. Shadows and the influence of the placement of light can be understood through the creation of shadow dances.
9. Skeletal and muscular systems can be understood by identifying the joint actions of isolated movements.

10. Muscle contraction can be understood through the study of the movements push and pull.

11. Kinesthetic perception can be clarified through dance activities which emphasize sensitivity and awareness in movement.

12. Movement efficiency can be maximized through the dance awareness of correct alignment and "centering."

D. Working with dance experiences in PHYSICAL EDUCATION:

1. Physical fitness can be developed in dance activities and training procedures which emphasize strength, flexibility, alignment, and the proper sequencing of activities for safe performance.

2. Ability and coordination can be enhanced through dance activities which move, stop, change direction, and shift weight at various tempos.

3. Laterality can be developed in movements which distinguish between, and provide practice for, the two sides of the body.

4. Spatial orientation can be established in dance activities which emphasize movement and/or focus in certain directions.

5. Body image can be enhanced through the exploration of the parts of the body and their movement capacities.

6. Motor planning ability can be developed in spatial and rhythmic problems, in sequencing movements, or creating pathways.

7. Group relationships, such as cooperation, responsibility, and teamwork, can be practiced in group dance improvisation and choreographic endeavors.

8. Original games, plays for sports, and creative approaches to physical education activities can be developed though creative problem solving.

9. Extremes of motion or the challenge of extending one's limits can be explored as dance themes.

E. Working with dance experiences in SOCIAL STUDIES:

1. Stages of history can be enriched through the study of their theatrical and social dance forms.

2. Work of a culture can be understood by imitating its work actions.

3. Culture of a country can be experienced through its folk and social dances and their relationship to its music and art.

4. Appreciation of holidays and special events can be expanded through the creation of dance celebrations.

5. Human relationships can be understood through dance studies with themes such as individual, alone and against the group; leading and following; taking turns, helping and hindering; ignoring and relating; conflict and cooperation; trust and support.

6. Sociological values and attitudes can become themes for dance compositions--freedom, equality, peace.

7. Rules and laws can be understood as choreographers conform to assigned limitations in solving dance problems.

8. Topography and map reading can be understood utilizing movement pathway and spatial relationships.

F. Working with dance experiences in the VISUAL ARTS:

1. Awareness of shapes in the environment can be amplified through movement representation.

2. Textures can be experienced as shapes, rhythms, or movement qualities.

3. Concepts of line such as curved, straight, waves, spirals can be experienced as floor or air patterns.

4. Design concepts can be explored in a designated dance space.

5. Rhythm in a work of art can be experienced as rhythmic patterns in movement.

6. Involvement with art media can be enhanced through dance exploration (Clay - shapeless, heavy, then pound, smash, etc., twist into a shape).

7. Art objects can be understood in depth by expressing their shapes, textures, and qualities in movement.

G. Working with dance experiences in MUSIC:

1. Musical forms can be historically related to dance forms such as suite, pavonne, galliarde, and gigue.

2. Pitch can be clarified by responding with movement on high and low levels.

3. Note values, accent, syncopation, and meter can be studied through work with the duration of movements.

4. Time signature can be understood through the exploration of duple and triple rhythmical movement patterns.

5. Musical pulse, patterns, and phrases can be understood through practice with locomotor and non-locomotor movements using the whole body and the various body parts.

6. Loud and soft sounds and the volume dynamics in musical pieces can be demonstrated with movements of varying size and degrees of energy.

7. Musical structures such as phrase, theme and variation, repetition and contrast, ABA, etc., can be explored through comparable concepts in dance composition.

8. The overall mood of a musical piece can be shown through expressive dance improvisation.

H. Working with dance experiences in DRAMATIC ARTS:

1. The dynamics of a scene can be enhanced through consideration of changes of level, speed of motion, and size of movements.

2. Pace of a scene can be demonstrated through movement experiences using tempo changes.

3. Stage blocking can be evaluated through movement exploration of floor patterns.

4. Emotional and physical aspects of a theatrical character can be developed through analysis of qualities of movement.

5. Voice projection can be developed through dance exercises and awareness.

6. Mime and pantomime can be refined through dance experiences emphasizing clarity of movement.

7. Props and costumes can be utilized more proficiently through the exploration of their ability to limit or extend the range of body movement.

DANCE ESSENTIAL SKILLS

LEVEL: K-3

COMPONENT: MOVEMENT

GOAL: To develop an awareness of all physical aspects of dance body actions, moving through space and movement memory.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Identify and move various body parts	1.1 Move various body parts to the count of 4, i.e., touch head 4 times, blink eyes 4 times, raise shoulders 4 times, etc. ("Simon Says")	Observe student participation and appropriateness of response
2. Identify and perform nonlocomotor movements as they relate to dance	2.1 Recognize and perform movements such as bounce, shake, bend, stretch, twist, swing, sway, push, pull and turn	Use starting/stopping word commands to control activity
	2.2 Perform the above nonlocomotor movements using specific parts of the body	
	2.3 Identify, recognize and respond to appropriate commands	
3. Identify and perform locomotor movements as they relate to dance	3.1 Recognize movements such as walk, run, leap, hop, jump, skip, slide, gallop	Teach locomotor patterns that travel across the room—space permitting
	3.2 Identify locomotor and nonlocomotor movements that are performed by others	
	3.3 Lead movements to be imitated by a group or partner	

Definitions may be found in the Glossary

Model activities for Dance Warm-Ups, Improvisations and Choreography may be found in the Appendix

DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: MOVEMENT (Continued)

GOAL: To develop an awareness of all physical aspects of dance body actions, moving through space and movement memory.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
4. Compose extemporaneously (improvise)	4.1 Sequence and memorize through improvisation. (See component Creativity)	Provide the opportunity for the student to perform movement sequences repeated twice the same way before the class

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DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: DANCE ELEMENTS

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Use time/rhythm	1.1 Respond to a regular pulse	Observe student participation and appropriateness of response. Performance participation should be encouraged
	1.2 Understand the concept of accent	
	1.3 Demonstrate the differences between slow and fast and long and short duration through movement	
	1.4 Demonstrate an awareness of gradual tempo changes	
	1.5 Create movement and clap its rhythm	
	1.6 Create rhythmic patterns in movement with a partner or group	
	1.7 Choose appropriate sounds as an accompaniment to movement phrases	

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DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
2. Demonstrate an awareness of shapes. (shape design)	2.1 Execute movements that are large, small, high and low	
	2.2 Execute sharp, round and twisted body shapes	
	2.3 Improvise by relating to the shapes of objects in the environment (trees, rocks, chairs, etc.)	
	2.4 Improvise with props used to extend or limit the range of body action (elastics, scarves, ribbons, hoops, garbage can lids, etc.)	
3. Develop an awarenesss of moving through space (space design)	3.1 Move in a delineated personal space without interfering with the personal space of others	
	3.2 Perform movements in the forward, backward and sideward directions	
	3.3 Change direction of movement at a signal	

LEVEL: K-3 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	3.4 Execute movement traveling toward and away from a designated point in space	
	3.5 Perform movement in straight lines and movement in curved lines	
4. Use the body's vitality or power (energy)	4.1 Differentiate between tension and relaxation in stillness and then in motion [sustained (continuous), suspended (floating), percussive (sharp), vibratory (short, sporadic bursts), swinging (pendular movement), collapse (devoid of energy)]	
	4.2 Demonstrate the ability to vary the intensity of dynamics by changing the amount of energy used in a given movement [arm reaches to the side gently (sustained) and then reaches to the side forcefully (percussive)]	

DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	4.3 Demonstrate emotional qualities such as joy, fear, love, anger or sorrow through movement	
	4.4 Improvise with a partner or group working with the same energy	

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DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: CREATIVITY

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement with the intent to express, to communicate and to enjoy.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Express oneself through movement with emphasis on personal discovery	1.1 Move in response to imagery [the real, tangible ideas (objects in the classroom); the intangible (emotions, nature's movements, i.e., wind blowing, flowers blooming, trees growing), the real but not present (sea shores, rockets, animals)]	Observe student participation and appropriateness of response. Performance participation should be encouraged
	1.2 Improvise with a partner as if looking into a mirror (sitting, standing, moving through space)	
	1.3 Respond spontaneously to sounds (clicks, traffic noises, typewriter), to words (what? ouch! hot), to nursery rhymes and/or poetry (Hailstones and Halibut Bones) and to music (folk songs, Peter and the Wolf, The Nutcracker)	

DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: CHOREOGRAPHY (Optional)

GOAL: To create, plan and organize movements into a finished dance.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Plan and organize movements into a finished dance and share it with an audience (classroom, parents, school)	1.1 Create a dance that has a beginning, middle and end 1.2 Create a dance using a prescribed idea, image or feeling theme 1.3 Create a dance composition having a designated theme from another subject area of life experience (community helpers, first day of school, picnic) 1.4 Perform dance composition for others 1.5 Choose costumes, sets, props and music appropriate to the theme of a dance composition	Observe student participation and appropriateness of response. Evaluate the students' dances

DANCE ESSENTIAL SKILLS

LEVEL: K-3 COMPONENT: STYLE

GOAL: To acquire and/or recognize a distinctive manner of performing.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Recognize and participate in specific dance forms	1.1 Participate in singing games ("Skip to my Lou", "Hokey Pokey", "Farmer in the Dell", "One Little, Two Little, Three Little Indians")	Observe student participation and appropriateness of response. Performance participation should be encouraged
	1.2 Perform simple folk dances ("Bingo", "La Raspa")	

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: MOVEMENT

GOAL: To develop an awareness of all physical aspects of dance body actions, moving through space and movement memory.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Move various body parts independently	1.1 Move body parts directionally, i.e., down/up/side/side using a set rhythm pattern 2/4, 3/4 or 4/4 meter	Observe student participation and appropriateness of response. Encourage students to perform with clarity and concentration
2. Move two or more body parts at the same time in the same or different ways	2.1 Select body parts, i.e., hip, shoulders, etc., and move them simultaneously in the same manner using a set rhythm pattern (hip and head swinging to the right)	
	2.2 Select body parts and move them in a different manner (shake right leg while swinging left arm)	
3. Perform a dance warm-up of stretching and strengthening exercises	3.1 Execute dance warm-ups and recognize their importance to dance performance	
4. Perform locomotor movement in a sequential pattern	4.1 Perform locomotor movements (walk, run, leap, hop, jump, skip, slide, gallop) in a sequence, i.e., 4 skips, 3 walks and 1 jump	Repeat locomotor sequence across the room—space permitting

Definitions may be found in the Glossary

Model activities for Dance Warm-Ups, Improvisations and Choreography may be found in the Appendix

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: MOVEMENT (Continued)

GOAL: To develop an awareness of all physical aspects of dance body actions, moving through space and movement memory.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
5. Perform combinations of nonlocomotor and locomotor patterns	5.1 Perform and remember set patterns of locomotor and nonlocomotor movement, i.e., run, stretch, turn and jump or slide, freeze, twist and push	
6. Demonstrate movement memory	6.1 Repeat the performance of a movement or a movement sequence exactly the same way	
7. Demonstrate leadership and spontaneous thinking	7.1 Lead movements to be imitated by a partner or group with exact duplication of motion and energy (mirror or follow-the-leader)	
8. Coordinate memory and spontaneous reactions	8.1 Add improvised movement to a memorized movement sequence	
	8.2 Repeat memorized sequence and change improvised section each time, i.e., perform a run, stretch, turn and jump series; add 4 counts of improvisation (melting and growing); repeat the run stretch, turn and jump movements; and then vary the improvisational section	

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: DANCE ELEMENTS

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Use time/rhythm	1.1 Respond to a regular or irregular pulse	Observe student participation and appropriateness of response. Participation will be required
	1.2 Demonstrate the concept of accent at the beginning, middle or end of movement phrases	
	11.3 Move in 4/4, 3/4, 2/4 meter	
	1.4 Create movement while a partner claps or uses instruments to produce its rhythm	
2. Respond to movement with a sound and respond to a sound with movement	2.1 Create a movement while a partner responds with a sound to accompany that movement	Place the mover or the sound maker in the center of a circle and let the entire class react to one leader
	2.2 Create a sound while a partner responds with a movement for that sound	
3. Identify the vocabulary of time as it relates to dance	3.1 Identify acceleration, deceleration, staccato, legato, adagio, allegro, moderato, syncopation, half-time and double time through movement	

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
4. Develop an awareness of moving through space (space design)	4.1 Move in a delineated personal space without interfering with the personal space of others	Observe student participation and appropriateness of response. Movement sequences should be performed with clarity of line and shape
	4.2 Perform movements in the forward, backward, sideward and diagonal directions	
	4.3 Change direction of movement at a signal	
	4.4 Use focus in movement, i.e., choose a focal point and then change focal points	
	4.5 Execute movement traveling toward and away from a designated point in space	
	4.6 Execute moving in straight lines and then moving in curved lines (skip in straight line; slide in curved line)	
	4.7 Follow in movement a floor pattern created by the teacher	

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LEVEL: 4-6 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	4.8 Create and follow one's own floor pattern, i.e., draw a pattern on paper using one continuous line and then produce pattern in motion	
	4.9 Combine any of the elements of spacial motion and body design	
5. Develop an awareness of shapes (shape design)	5.1 Execute movements that are large, small, high and low	
	5.2 Execute sharp, round and twisted body shapes	
	5.3 Improvise by relating to the shapes of objects in the environment, i.e., trees, rocks, pictures on walls, etc	
	5.4 Improvise with props used to extend or limit the range of body action, i.e., hula hoops, parachute, crepe paper streamers	

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
6. Know how to use the body's vitality or power (energy)	6.1 Differentiate between tension and relaxation in stillness and then in motion [sustained (continuous), suspended (floating), percussive (sharp), vibratory (short sporadic bursts), swinging (pendular movement), collapse (devoid of energy)]	Observe student participation and appropriateness of response. Participation will be required
	6.2 Demonstrate the ability to vary the intensity of dynamics [change the amount of energy used in a given movement, i.e., arm reaches to side gently (sustained), arm reaches to side forcefully (percussive)]	
	6.3 Demonstrate emotional qualities such as joy, fear, love, anger or sorrow through movement	
	6.4 Improvise with a partner or group using the same energy themes	
	6.5 Improvise with partner or group using contrasting energy themes	

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DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: CREATIVITY

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement with the intent to express, to communicate and to enjoy.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Express self through movement with emphasis on spontaneity	1.1 Respond through movement to a particular stimulus, i.e., music, sound, object, word or picture with an immediate spontaneous reaction	Observe student participation and appropriateness of response. Performance participation should be encouraged
2. Demonstrate problem solving skills through movement improvisation	2.1 Respond to a structured improvisation, i.e., add low and high movements (levels) or fast and slow movements with freezes within the improvisation	
3. Execute and recognize dance movements which express ideas, feelings and needs ordinarily expressed verbally	3.1 Participate in structured improvisations in which emotions, i.e., anger, love, fear, sorrow, embarrassment or curiosity, are the stimulus for the movement	
	3.2 Observe the nonverbal portrayal of emotions in others	
4. Demonstrate nonverbal problem solving with others	4.1 Improvise with others using movement, space, time, energy or image themes in a question and answer format	

DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: CHOREOGRAPHY

GOAL: To create, plan, organize and perform movements into a finished dance.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Plan and organize movements into a finished dance and share it with an audience (classroom, parents, school)	1.1 Create a dance that has a beginning, middle and an end. This dance can be based on a prescribed idea, image or feeling theme utilizing dance elements of space, time and energy	Observe student participation and appropriateness of response. Evaluate the students' dances
	1.2 Create a dance with a partner (duet) or partners (trio)	
	1.3 Perform dance composition for others	
	1.4 Choose costumes, sets, props and music appropriate to the theme of the dance composition	

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DANCE ESSENTIAL SKILLS

LEVEL: 4-6 COMPONENT: STYLE

GOAL: To develop an awareness of the distinctive and characteristic manner of performing

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Recognize and identify different dance styles	1.1 Observe the styles of dance, i.e., ballet, ethnic, tap, folk and modern, through the use of video, live performances or other media	Observe student participation and appropriateness of response. Participation will be required
2. Understand and appreciate the historical significance of dance styles	2.1 Identify various dance forms, i.e., court dances, ballet, tap and ethnic dances	
3. Participate in a specific folk dance or ethnic dance	3.1 Perform folk dances such as "Virginia Reel", "Salty Dog Rag", "Texas Star", "Hora", "Troika"	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: MOVEMENT/TECHNIQUE

GOAL: To develop and discipline the body through dance.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Increase muscle strength	1.1 Perform dance activities that use the major muscle groups of the body	Evaluate student participation and effort. Participation will be required
2. Increase muscle flexibility	2.1 Perform flexibility exercises	
3. Move with proper body alignment	3.1 Develop proper alignment through movement activities, i.e., abdominal strengthening exercises	
4. Move with coordination	4.1 Move through various dance activities with ease	
5. Move with balance and control	5.1 Participate in activities that develop both stationary and moving balance and control	
6. Increase endurance	6.1 Participate in activities that promote cardiovascular and muscular endurance	
7. Increase self-discipline and concentration skills	7.1 Memorize and accurately demonstrate combinations of dance techniques	

Definitions may be found in the Glossary

Model activities for Dance Warm-Ups, Improvisations and Choreography may be found in the Appendix

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DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: DANCE ELEMENTS

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:	flow of beat, meter and pattern	
1. Demonstrate the sense of rhythm, flow of beat, meter and pattern		1.1 Demonstrate the concept of accent at the beginning, middle or end of movement phrases
		1.2 Move to a 2/4, 3/4, 4/4 and 6/8 meter
		1.3 Change meter without hesitation, i.e., from 3/4 to 2/4
		1.4 Move in combinations of even and uneven meters, i.e., from 4/4 to 5/4
The teacher will:		
Evaluate student participation and effort. Participation will be required	2. Respond to movement with a sound and respond to a sound with movement	2.1 Create a movement while a partner responds with a sound to accompany that movement
		2.2 Create a sound while a partner responds with a movement for that sound
Place the mover or the sound maker in the center of a circle and let the entire class react to one leader		

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DANCE ESSENTIAL SKI .LS

LEVEL: 7-8 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
3. Identify the vocabulary of time as it relates to dance	3.1 Identify and perform acceleration, deceleration, staccato, legato, adagio, allegro, moderato, syncopation, half-time and double time	Evaluate student participation and effort. Participation will be required
4. Demonstrate an awareness of body shapes (shape design)	4.1 Perform body shapes that include angular, curved, twisted, symmetrical, asymmetrical and oppositional designs	
	4.2 Execute body shapes on different levels, i.e., low (on floor), middle (round waist high), high (above head or off floor)	
	4.3 Improvise relating to the shapes of objects in the environment, i.e., trees, rocks, pictures on walls, etc	
	4.4 Improvise with props used to extend or limit the range of body action, i.e., hula hoops, parachute, crepe paper streamers	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
5. Develop an awareness of moving through space (space design)	5.1 Move in a delineated personal space without interfering with the personal space of others	Evaluate student participation and effort. Participation will be required. Movement sequences should be performed with clarity of line and shape
	5.2 Perform movements in the forward, backward, sideward, diagonal, curved and straight directions	
	5.3 Change direction of movement at given signal	
	5.4 Choose a new movement when a new direction is chosen, i.e., skip forward, jump sideward, etc	
	5.5 Follow in movement a floor pattern created by the teacher	
	5.6 Create and follow one's own floor pattern, i.e., draw a pattern on paper using one continuous line and then produce pattern in motion	
	5.7 Recognize stage directions, i.e., upstage, downstage, stage right, stage left and center stage	

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DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
6. Show an awareness of focus in both space and shape design	6.1 Perform focus changes accurately, i.e., focus and move in direction of focus; move in one direction and focus in another	Evaluate student participation and effort. Participation will be required
	6.2 "Spot" turns accurately	
	6.3 Combine any of the elements of spacial motion and body design, i.e., use floor patterns or levels with sharp, round or twisted body shapes	
7. Know the use of the body's vitality or power (energy)	7.1 Differentiate between tension and relaxation in stillness and then in motion [sustained (continuous), suspended (floating), percussive (sharp), vibratory (short sporadic bursts), swing (pendular movement), collapse (devoid of energy)]	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form: Time, as it relates to rhythmic aspects of dance; Space, as it relates to body design and motion; and Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	7.2 Vary the intensity of dynamics by changing the amount of energy used in a given movement [arm reaches to the side gently (sustained) and then arm reaches to the side forcefully (percussive)]	
	7.3 Improvise with a partner or group using the same energy themes	
	7.4 Change the amount and type of energy needed, i.e., combine sustained and vibratory movement in any given phrase	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: CREATIVITY/CHOREOGRAPHY

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Develop imagination, perception and expression with emphasis on personal discovery	1.1 Initiate spontaneous movement through various stimuli, i.e., music sounds, objects, words or pictures	Evaluate student participation and effort. Participation will be required
	1.2 Respond to a structured improvisation, i.e., add low and high movements (levels) or fast and slow movements with freezes within the improvisation	
	1.3 Employ imaginary objects in an improvisation	
2. Execute and recognize dance movements which express ideas and feelings ordinarily expressed verbally	2.1 Participate in improvisations in which emotions, i.e., anger, love, fear, sorrow, embarrassment, curiosity, are the stimulus for the movement	
	2.2 Recognize the nonverbal portrayal of emotions	

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DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: CREATIVITY/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
3. Develop self-awareness and confidence	3.1 Perform self-created movement with clarity and conviction	
	3.2 Value his own opinion and imagination	
4. Organize improvisational ideas to create the basis for a specific dance	4.1 IMPROVISE, STOP the action, CHOOSE the most appropriate movement and SHOW the finished dance	Critique the dances
5. Create, memorize and perform dances	5.1 Create and perform a dance to music, sounds, poetry, etc., selected by the teacher	
	5.2 Create a dance to music, sounds, poetry, etc., selected by the student	
	5.3 Create a dance using the canon (round) form, i.e., same movements started at different times, usually 4 counts apart ("Row, Row, Row Your Boat")	
	5.4 Create a dance using ABA form (dance begins and ends with the same movement)	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: CREATIVITY/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
6. Work cooperatively in a creative and positive manner and with mutual respect for each other's ideas	6.1 Create a dance as part of a group with each student contributing a section to the total dance	
	6.2 Create a dance to be performed for an audience (costumes, lighting, makeup may be included)	

DANCE ESSENTIAL SKILLS

LEVEL: 7-8 COMPONENT: STYLE

GOAL: To develop an awareness and understanding of various dance forms. To differentiate distinctive and characteristic manners of performing.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Identify and/or perform different dance forms	1.1 Identify the dance styles of ballet, tap, jazz, modern, folk, ethnic and social through the study of musical theater, video or live performances	Evaluate student participation and effort. Performance participation will be encouraged
2. Research a dance style	2.1 Present a report to the class on a specific dance style	Lead class discussion on reports

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: MOVEMENT/TECHNIQUE

GOAL: To develop and discipline the body through dance.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Develop muscle strength	1.1 Develop through dance activities the major muscle groups of the body	Require student participation. The student will be evaluated on participation, effort and skill
2. Develop muscle flexibility	2.1 Understand and engage in flexibility exercises	
3. Develop proper body alignment	3.1 Develop proper alignment through movement activities, i.e., abdominal strengthening exercises	
4. Develop coordination	4.1 Move through various dance activities with ease	
5. Develop balance and control	5.1 Participate in activities that develop both stationary balance and locomotor control	
6. Develop endurance	6.1 Participate in activities that promote cardiovascular and muscular endurance	
7. Develop self-discipline and concentration skills	7.1 Memorize and accurately demonstrate combinations of dance techniques	

Definitions may be found in the Glossary

Model activities for Dance Warm-Ups, Improvisations and Choreography may be found in the Appendix

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: MOVEMENT/TECHNIQUE (Continued)

GOAL: To develop and discipline the body through dance.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
8. Recognize the individual body capabilities and limitations	8.1 Perform correct dance warm-ups to help overcome body limitations and avoid injury	
9. Combine movement skills	9.1 Perform nonlocomotor combinations and locomotor patterns	
10. Use dance qualities	10.1 Perform swinging, suspended, vibratory, collapse, sustained and percussive movement sequences	
11. Use emotional overtones or specific characterizations in movement	11.1 Perform movement that initiates from an emotional stimuli, i.e., anger, fear, joy, sorrow, love, hate	
12. Utilize dance terminology	12.1 Show written, verbal and physical evidence of dance terminology	

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DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: DANCE ELEMENTS

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teachers will:
1. Demonstrate the sense of rhythm, flow of beat, meter and pattern	1.1 Demonstrate the concept of accent at the beginning, middle or end of movement phrases	Observe student participation, effort and skill. Participation will be required
	1.2 Move to a 2/4, 3/4, 4/4 and 6/8 meter	
	1.3 Change meter without hesitation, i.e., from 3/4 to 4/4	
	1.4 Move in combinations of even and uneven meters, i.e., from 2/4 to 5/4	
	1.5 Perform various rhythm patterns using different body parts simultaneously	
	1.6 Create and perform rhythmic patterns using accents	
	1.7 Select music or sound patterns to create a dance	
2. Identify the vocabulary of time as it relates to dance	2.1 Identify and perform acceleration, deceleration, staccato, legato, adagio, allegro, moderato, syncopation, half-time and double time	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
3. Demonstrate an awareness of body shapes (shape design)	3.1 Perform body shapes that include angular, curved, twisted, symmetrical, asymmetrical and oppositional designs	Evaluate student participation and effort. Movement sequences should be performed with clarity of line and shape
	3.2 Create, memorize, and perform a sequence of body shapes with a partner or group	
	3.3 Execute body shapes that change levels, i.e., low—(on floor), middle—(around waist high), high—(above head or off floor)	
	3.4 Create, memorize, and perform contrasting level designs with a partner or group	
	3.5 Create shapes using the concept of positive and negative space with a partner or group	

LEVEL: 9-12 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	3.6 Create and perform a movement phrase or dance which relates to the shapes in a picture, a sculpture or any "real" object	
	3.7 Create and perform a movement phrase or dance with props, i.e., chair, elastics, hoops, ladder, parachute	
4. Demonstrate an awareness of and facility in moving through space (space design)	4.1 Perform movements in the forward, backward, sideward, diagonal, curved and straight directions	
	4.2 Choose a new movement and/or tempo when new direction is chosen, i.e., skip forward quickly, jump sideward slowly	
	4.3 Change directions with or without a given signal	
	4.4 Recognize stage directions by moving on verbal commands to different stage positions	

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DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: DANCE ELEMENTS (Continued)

GOAL: To understand the ingredients of the dance art form:
Time, as it relates to rhythmic aspects of dance;
Space, as it relates to body design and motion; and
Energy, as it relates to the body's vitality or power.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	4.5 Change stage positions and change movement pattern in set amount of time, i.e., 10 counts to up right corner skipping, 16 counts to down left corner turning and leaping	
	4.6 Perform in a designated area without deviation	
5. Show an awareness of focus in both space and shape design	5.1 Perform focus changes accurately, i.e., focus and move in direction of focus; move in one direction and focus in another	
	5.2 "Spot" turns accurately	
	5.3 Combine any of the elements moving through space using body design and focus	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Develop imagination, perception and expression through movement improvisation with emphasis on personal discovery	1.1 Initiate spontaneous movement through various stimuli, i.e., music, sounds, objects, words or pictures	Observe student participation, efforts, and skills. Participation will be required
	1.2 Respond to a structured improvisation, i.e., add low and high movements (levels) or fast and slow movements with freezes within the improvisation	
	1.3 Participate in structured improvisations in which emotions, i.e., anger, love, fear, sorrow, embarrassment, curiosity, are the stimulus for the movement	
	1.4 Recognize the nonverbal portrayal of emotions through observation	
	1.5 Employ imaginary objects in an improvisation	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
	1.6 Employ real objects in an improvisation	
	1.7 Participate with partner or group in an improvisation	
2. Develop self-awareness and confidence	2.1 Perform self-created movement with clarity and conviction	
	2.2 Value one's own opinion and imagination	
3. Organize improvisational ideas to create the basis for a specific dance	3.1 IMPROVISE, STOP the action, CHOOSE the most appropriate movement and SHOW the finished dance	Critique and evaluate the studies, dances and written work. Lead the class in a critique of the students' work
4. Utilize elements of choreography and choreographic forms	4.1 Create a phrase of movement which has a beginning, middle, end and climax	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
	4.2 Use various stage areas and various stage paths to show strength and weakness	
	4.3 Create movement studies using elements of composition (body design/shape, direction, energy, focus, level, range, time, group relationship and floor patterns)	
	4.4 Create movement studies using basic movement qualities (swinging, sustained, suspended, percussive, vibratory, collapse)	
	4.5 Create a dance study using ABA form, canon (round) form, rondo, theme and variation, ground bass	
	4.6 Show written and verbal knowledge of choreographic terms	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
5. Create, memorize and perform dances that include the use of dance elements, qualities and forms	5.1 Create and perform a dance to music, sounds, poetry, etc., selected by the teacher	Critique the dances. Effort, skill and participation will be evaluated
	5.2 Create and perform a dance to music, sounds, poetry, etc., selected by the student	
	5.3 Choreograph a dance in a specific style, i.e., ballet, tap, modern, ethnic, etc	
	5.4 Choreograph both solo and group dances	
	5.5 Create dance for a nontraditional stage, i.e., in the round, environmental, etc	

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
6. Work cooperatively in a creative and positive manner and with mutual respect for another's ideas	6.1 Create a dance as part of a group with each student contributing a section to the total dance	
	6.2 Create a dance to be performed for an audience	
7. Understand technical aspects of dance production with emphasis on the finished product	7.1 Demonstrate a proficiency through practical experience in publicity, costumes, makeup, sound, lighting, props and scenery	Require some aspect of participation. Effort and written work will be evaluated
	7.2 Create an imaginary or real concert and work out all aspects of production	
	7.3 Show written or verbal knowledge of production terminology, i.e., downstage, gel, cyclorama, side trees, gobo, specials	

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DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: IMPROVISATION/CHOREOGRAPHY (Continued)

GOAL: To recognize and implement a dance activity with emphasis on personal discovery and original movement. To encourage students to make choices and expand their personal ideas into a dance composition.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
8. Participate in a dance company or dance club (optional)	8.1 Determine audition procedures	Encourage students to participate
	8.2 Adhere to appropriate rehearsal behaviors, i.e., punctuality, dress, etc	
	8.3 Define roles and responsibilities of participating members	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12

COMPONENT: STYLE

GOAL: To develop an awareness and understanding of various dance forms. To participate in technique classes in different styles. To differentiate distinctive and characteristic manners of performing.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Identify and perform modern dance	1.1 Demonstrate growth and development in the ability to understand and perform modern dance techniques and styles	Evaluate the participation, effort, and skill of the student. Performance participation will be required
2. Identify and perform ballet	2.1 Demonstrate growth and development in the ability to understand and perform ballet techniques and styles	
3. Identify and perform jazz	3.1 Demonstrate growth and development in the ability to understand and perform jazz techniques and styles	Teach jazz as a blend of modern and ethnic styles with a defined technique
4. Identify and perform tap (optional)	4.1 Show growth and development in the ability to understand and perform tap techniques and styles	
5. Identify and perform ethnic/folk	5.1 Show growth and development in the ability to understand and perform ethnic/folk dances	

DANCE ESSENTIAL SKILLS

LEVEL: 9-12 COMPONENT: HISTORY AND APPRECIATION

GOAL: To acquire an historic perspective of dance in its relationship to culture and in the development of styles.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		The teacher will:
1. Acquire a knowledge of dance history	1.1 Identify dance styles, dancers and choreographers of different cultures and historical periods	Critique and evaluate student participation and effort
2. Acquire historical knowledge of contemporary dance	2.1 Participate in activities such as discussions, films or live performances that teach the evolution of ballet, modern dance, jazz, tap and musical theater	
3. Recognize that dance is one index to the artistic and social values of a civilization	3.1 Examine how cultural, political and social aspects influence dance styles	
4. Acquire a knowledge of dances indigenous to Arizona	4.1 Examine the religious and social aspects of selected Indian dances, i.e., Yaqui Deer Dance, Apache Crown Dance, and puberty dances	
	4.2 Examine the religious and social aspects of selected Hispanic dances, i.e., social dances, wedding dances, puberty dances and courtship dances	

LEVEL: 9-12

COMPONENT: HISTORY AND APPRECIATION (Continued)

GOAL: To acquire an historic perspective of dance in its relationship to culture and in the development of styles.

ESSENTIAL SKILLS	SUGGESTED OUTCOMES	SUGGESTED ACTIVITIES & EVALUATIONS
The student will:		
5. Appreciate the art of dance	5.1 Respect dance as an art form through the understanding of dance elements	
	5.2 Develop a sensitivity of the aesthetic qualities of dance through knowledge of choreography components	
	5.3 Enjoy performing dance activities	
	5.4 Observe and respond to dance as an audience member	
	5.5 Recognize dance as a medium of personal expression	

MODEL ACTIVITIES FOR DANCE WARM-UPS, IMPROVISATIONS AND CHOREOGRAPHY

I. DANCE WARM-UPS:

Additional exercises can be used with this model. Activities can be done in any style and combined in different sequences. Complexity should progress according to age and skill level.

A. MUSCLE STRENGTH

Arms/shoulders. . .Push ups, pull ups.

Abdomen. . .Twist, rotate upper body.
Sit ups.
Bend upper body to side.

Thigh/hips. . .Touch toes with fingers without bending knees.
Sit erect on floor with legs extended straight forward, reach toward feet.
Standing, lift legs to front, side, back in turnout or parallel.
Plies, knee bends—small with heels on floor or large with heels off floor.

Lower leg/feet. . .Rise to ball of foot.
Rise to ball of foot and hold.
Jump, landing with knees bent.
Point and flex foot with leg extended on floor or standing.
Brush foot along floor to full extension and return to starting position, front, back and side.
Brush foot off floor to full extension in all directions.

B. MUSCLE FLEXIBILITY

Arms/shoulders. . .Swings.

Abdomen. . .Chest lifts, torso bending.

Thigh/hips. . .Sitting on floor in frog sit (soles of feet together), stride, or long sit (legs extended forward) bend and pulse front, side/side.

Lower leg/feet. . .Lunges (stretching heel into floor).
Point/flex isolations of the foot.

C. BODY ALIGNMENT

Arms/shoulders. . .Shoulders relaxed and not lifted as arms move. Arms do not move without the support of the muscles of the upper back.

Thigh/hips. . .Pelvis is perpendicular, tilted neither forward or back.
Upper thighs placed forward of knees.

Lower leg/feet. . .Legs should be aligned so there is no suggestion of bow legs, knock knees, hyperextended knees or rolling arches. Large bones of feet, big toe, ball of foot and heel, must be on floor. Knees and feet should face same way whether the legs are turned out or parallel.

D. COORDINATION

Sequences that involve transfer of weight, isolations, oppositional motion, rhythm changes, tempo changes and directional changes.

E. BALANCE AND CONTROL

Sequences that involve alignment exercises, balancing on one or both feet, holding one body part still while other body parts are moving and changing energy with different parts of the body.

F. ENDURANCE

Sequences that involve large muscle groups of the body in constant motion for increasing periods of time (running, jumping, leaping, sliding, swinging, etc.).

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II. IMPROVISATIONS:

The focus in improvisation is independent, spontaneous problem solving through self discovery. All responses are valuable and the teacher must be sensitive to the student's need for positive reinforcement. Studies may vary in length of time. Repeating and rephrasing of directions should occur during the time students are given to explore. Some suggested activities are for the student to:

- React to words individually. Words given: arch, bend, bounce, collapse, curl, drag, elevate, explode, lunge, pull, push, and vibrate. Also tense, heavy, jerky, elastic, fast, light, curved, jagged, round, spiral, cling, ooze, slinky, honey, and sandpaper.
- Create a short improvisation study based on the movement of electrical appliances. Students work in pairs. (i.e., one person is the toaster, the other is the toast.)
- React to situations, images. Enclosed in a bubble, explore the roundness of it. The bubble turns into a pot of jam, sticky-stick to self and floor. Then feathers, feel light but slow because the feathers are all around. Now enclosed in a box, the size changes. A small hole at bottom turns into a tunnel. . . follow it to a bubble, grow . . . POP! (Individual situation)
- Develop short movement phrase from: a) heart beat, b) breathing, c) laughing, d) crying. Combine and explore for improvisation study or chance dance.
- With partner—move in opposition (up, down, etc.)
- With partner—find movements that relate to some household appliance, i.e., vacuum cleaner, washing machine.
- Improvise floor patterns. Divide groups: a) curved, b) zig zag, c) straight sharp lines, d) corners, e) spiral. Combine and explore for improvisation study or chance dance.
- Read to cue words that relate to emotional states. Words such as ecstasy, melancholy, anxiety, contentment, adoration, suspicion will be found effective. Mad, glad, sad—
- Imagine being contained in a bottle, a fishbowl, a balloon or any other object having volume and texture. Move within the limitations of the imagined object, within the confinement of its space.
- With long strips of lightweight material, ribbon, or cellophane, find ways to design moving shapes in space. The trip should be in motion constantly.
- React to a variety of objects at random in the studio explore them in any order. Suggested objects might include a ladder, a three-way folding screen, a collection of cardboard boxes, a badminton net, a heap of old newspapers, a barrel of junk, a table of costume accessories—the choice depends upon what is at hand or is easily obtainable.
- Imagine encountering a hornet or a snake or a spider and react accordingly.

- Explore the potentials of a large piece of newsprint both as a sound medium and as a prop.
- Set a four-part mechanical movement pattern to a regular rhythm such as 4/4 time. Repeat the pattern a number of time and then, at some point, due to imaginary malfunction, break the rhythm and change the movement pattern. If desired, use an imaginary piece of machinery or a household appliance.
- Move through a series of doors, opening and closing them.
- Be confined in a cage. React to it. Define its shape and size.
- Be caught in a giant cobweb. Try to escape it.
- Climb a steep hill along a rocky pathway.
- Become a kite, soaring, being moved by changing currents of air.
- Discover as many ways as possible to suggest a spiral shape.
- Play together with an imaginary feather. Try to establish its reality, its location in space and explore many ways of moving it, of using it.
- With everyone close together in one corner of the studio, cross the space to the opposite side of the room, moving against a strong wind. Return to the original corner being propelled from behind by the wind.

III. CHOREOGRAPHY:

Choreography is creating set movement patterns. The teacher emphasizes the cooperative learning process and all work should be considered valuable. Decision making skills are developed through creative problem solving.

Choreography Studies: The following studies are not meant to be in any specific order and may be used and adapted by the teacher to fit any level of class.

- Have students react to sounds. Use taped or recorded sounds, scraping the black boards, dragging a chair. The groups should prepare a list of sounds that they can make. Assign each person in the group at least two sounds to make. Choose them at random; all students dance and do sounds at same time; no sequence to the sounds otherwise the purpose of reaction to sounds would be defeated. No limit as to how many students in the group.

- Have the class divided into several small groups of two, three, or four students. Assign a short movement study. Have each group show the study to the class. By random selection of the teacher or suggestion of class, put two or three groups on the stage together and point out relationships from one group to the next. Can be used as a lead in to group choreography approach.

- Divide the class into groups. Each group is given a slip of paper with a children's game on it. The students are to analyze the movement involved in the game, abstract it and develop a short study to be presented to the class.

Red Light, Green Light	Statues
Ring Around the Rosie	Tag
Mother, May I	Hide and Seek
Red Rover	Follow the Leader
Simon Says	London Bridge

- Instruct students to create a movement study based on nursery rhymes. Take the action words from a nursery rhyme and use these as the main movement theme. Extend and vary according to instructions of teacher. Example: Jack be nimble, Jack be quick, Jack jumped over the candlestick.

  Jack and Jill went up the hill . . . Jack fell down . . .

  Hi diddle, diddle, the cat and the fiddle, the cow jumped over the moon . . . the dish ran away with the spoon

  Humpty Dumpty sat on the wall, Humpty Dumpty had a great fall.

- Develop a Halloween Study. This dance can be a good lead into abstract dance for a beginning class. The teacher should try to find the spookiest music possible (i.e., Peter Gabriel, "The Intruder", spooky sound effects, etc.). With the unusual music as a stimulus, the students are divided into groups and are asked to move as strangely as they can. Each group uses the same piece of music and presents their study to the class.

- Introduce Two-Part Form (AB). Improvise an eight measure pattern. Compose another eight measures in a contrasting but related manner. Dance this in two parts. Compose another AB form, the first theme having to do with arriving, the second with departing, and perform as AB

- Introduce Three-Part Form (ABA). Compose two related movement sequences, A and B. Perform and repeat the first part. The whole represents an ABA form. Select an idea such as "It's raining! I was going shopping for a coat . . . But, it's raining!" This can be an ABA.

- Introduce Rondo Form (ABACA). Take the idea, spirit, and general form of a folk dance. Present its essence, and interpretation and impression of this folk idiom in "Country Sketch." Develop the dance in a Rondo form. Take another idea such as "Try, Try Again" and attempt several tasks for the B and C sections, with A referring to the title. Perform in Rondo form.

- Introduce Theme and Variations ($AA^1A^2A^3A^4A$). Compose a movement theme which the entire class learns (A). Then divide the class into four groups. Each group makes up a variation having to do with a specific mood, such as longing, spitefulness, contemplation, lightheartedness. Perform the Theme with Variations with the entire class dancing the A movement when it appears, each group dancing in turn its variation.

- Introduce Ground Bass. Use an idea such as "Dogged Resolution" or "Against a Rainy Day." Develop it with the repetitiousness of the Ground Bass. Select a partner and compose a dance dealing with two characters: one, The Worker, and the other, The Foreman, The Worker performs the Ground Bass repetitive pattern, the Foreman follows a less restrictive pattern of movement.

- Introduce Round and Canon. In groups of four create a pattern to the tune of some familiar Round and perform it in this form. Have the rest of the class accompany by Round singing. Again in a small group us a dramatic idea such as "Meditation." Working with the mood, develop the movement into Canon form, employing some of the devices listed.

- Introduce the Fugue. Develop the idea of "Flight and Pursuit," or any suitable dramatic idea, within the framework of a Fugue. This could be done with a solo figure against a group.

- Present a four count phrase. Ask students to double its length adding any new material.

- Present an eight count movement phrase. Ask students to dance it in reverse order.

- Present a movement phrase that combines three techniques. Ask students to rearrange the sequence. Then have them alter other elements; for example, if the phrase was done standing, they must do it on another level; if the quality was percussive, they must do it with another quality.

- Present a movement phrase. Ask students to extract one of its technical units and develop it into a separate phrase.

- Combine improvisational responses according to a central theme like a rainstorm, atomic blast, growing tree, compression, sunrise.
- Chop up a given movement phrase by randomly selecting individual gestures and movements from it, and then rephrase it.
- Present a four count sequence. Ask students to triple its length, adding something new at the beginning or the middle or the end.
- Present an introductory movement phrase. Ask students to develop a closing phrase.
- Present a movement phrase. Ask students to devise another phrase that is in complete contrast to it.
- Present two strongly contrasting movement phrases. Ask students to compose a transitional phrase to be inserted between the two.
- Have students select three everyday gestures (like shaking hands, washing dishes, or waving good-bye) and manipulate variable of time or space or force. Allow variables to distort the gestures.
- Define a specific floor pattern for each student and a certain time limit in which to traverse the pattern. Within the time limit, each student must perform seven defined tasks. Some examples of tasks: rub your leg, skip, stop, squeeze through a hole, change level, turn around, wake up, walk, and so on.
- Select one gesture from each major part of the body. Combine these into a six count phrase, some and doing others simultaneously.
- Select a specific motivation, like a stone or the color gold. From improvisational experiences, have students select five specific movements and let them link them together in an integrated manner.
- Create an irregular shape that has both texture and a physical quality, like slippery and bouncy, or sticky and languid.
- Create a pattern which has a distinct and direct relationship to the space surrounding it.
- Observe everyday movements and gestures of three different people. Select relevant actions from each and combine into a movement pattern.
- Create a study in which no stationary movement is allowed with a strong emphasis on floor pattern entrances and exits.
- Creat a study based on movement time changes (from slow to fast and everything in between). Strong emphasis on transitions between speeds.

- Develop a theme and variation study.

  a) The movement theme should be short and simple. Twelve count movement theme. Avoid using repetition in the theme, save it for the variations.

  b) Variation No. 1: should also be twelve counts. Vary the same movements in theme, explore them. Change the levels, floor pattern, spacing, dynamics (energy), tempo, rhythm, range (size), mood, repeat something, leave something out, change the order, make it longer, backwards, etc. These are suggestions; there are lots of ways to use simple movement. Experiment!

  c) Variation No. 2: also twelve counts. This is still further variation of the movement in the theme. Be brave, move through space, be aware of focus and group design. Total thirty-six counts—longer if you like!

- Have students write their own far-out poem that can be adapted to dance drama. It may be a poem or a script or nonsensical words.

- Use percussion instruments with movement. Pick a percussion instrument from a box of instruments. Make a movement theme for the instrument selected. Have three or four in a group. Put the study together in any manner you so choose.

- Have students choose a poem about nature, trees, animals, water, etc. Make use of special imagery to build a movement theme(s).

- Use a sport from the Olympics as a point of departure. Take an idea such as being the losers, winners, etc. Students will have two movement themes: the sport form and the idea.

- Choose a poem that can be adapted to he A-B-A theme. Have students create a dance drama based on A-B-A theme.

GLOSSARY

ABA form ..... A represents one theme, B another; ABA being two contrasting themes followed by a repeat of the first

Acceleration ..... Gradual increased speed or tempo

Accent ..... Increased force/energy in a particular movement; movement with greater stress than surrounding movement; and aspect of time

Adagio ..... A slow sustained movement executed with fluidity

Aesthetic ..... Conception, judgment and appreciation of the arts as an enrichment to life experiences

Alignment ..... Concept of skeletal relationships, posture

Allegro ..... A fast, lively tempo

Asymmetrical ..... An unbalanced proportion in design, space, time or energy

Ballet ..... Classic theatrical dance having a specific movement vocabulary of codified positions and movements

Bending ..... A movement in which two adjacent sections of the body are brought closer together; a nonlocomotor movement

Bounce ..... A movement in which the impulse is downward followed by a rebound; a nonlocomotor movement

Canon ..... A form that is characterized by the overlapping of the theme, as in a Round

Centering ..... The process of becoming aware of one's balance in relation to gravity

Choreography ..... The art of planning and organizing movements into a finished dance

Climax ..... The highest point of greatest interest in a dance or dance phrase

Collapse ..... A complete and sudden release of vital energy; an aspect of energy

Composition ..... A created movement sequence, phrase or completed dance which can be repeated

Creative Move ..... Dance activity with emphasis on personal discovery, and original movement; with the intent to express, to communicate and enjoy

Cyclorama ..... Backdrop, often used in dance for its light changing qualities

Dance ..... Movement organized in time, space and energy for the purpose of expression, communication and personal satisfaction

Deceleration ..... Gradual decreased speed or tempo

Design ..... An outline or plan, the delineation of a movement; a floor or spatial pattern

Direction ..... The line of action produced as a result of movement (forward, backward, sideward, diagonal, circular); an aspect of space

Double Time ..... A doubling of the rate of the previous tempo

Dynamics ..... Shadings in the amount or intensity of energy in movement, which gives movement its expression; an aspect of energy

Element ..... An ingredient of the dance art form, i.e., time, space, energy

Energy ..... An element of dance, relating to the body's vitality or power in initiating, controlling, and stopping a movement

Exploration ..... Creative experimentation with movement and the dance elements

Flexibility ..... Ability of the muscles to lengthen, allowing a full range of movement without injury

Floor Pattern ..... The design drawn on the floor by the dancers movement, an outline

Focal Point ..... The direction of attention to any point in space

Focus ..... Concentration on a fixed or changing point in space

Folk Dance ..... Dance of cultures which preserves aspects of their customs, beliefs, and lore

Force ..... Often used interchangeably with energy as an element of dance

Gallop ..... A combination of a step and a leap in which the forward foot always takes the longer value; a locomotor movement

Gel ..... The agent that filters white light into colors

Gobos ..... A device used to make light patterns on the cyclorama

Ground Base ..... A form in which the basic theme is repeated again and again serving as a background for other thematic materials

Group Relationship ..... The relationship between dancers in a dance

Half-Time ..... Half the rate of the previous tempo

Hop ..... Taking off and landing on the same foot; a locomotor movement

Improvisation ..... The act of composing extemporaneously

Jump ..... A spring from the floor with one or two feet, landing on two feet; a locomotor movement

Leap ..... Spring from on foot, covering a distance and landing on the other foot; a locomotor movement

Level ..... Relative differences in height in relation to the floor; an aspect of space

Locomotor Movement ..... Movement which progresses through space from one place to another

Mirroring ..... A format for dance exploration in which a follower imitates a leader's movement in a face-to-face relationship, as a mirror reflection of the leader

Modern Dance ..... Concert dance having a limitless range of styles, developed in the twentieth century

Moderato ..... A moderate rate of speed or tempo

Negative Space ..... The space that is created by the outline of the body, not the lines of the body itself

Non-Locomotor Movement ... Movement which occurs in place, above a stationary base; also referred to as axial movement

Oppositional ..... One part of the body moving or pulling against another part

Pathway ..... A designated path in space; an aspect of space

Pattern ..... The grouping of movement, sounds or shapes into a temporal or spacial design that can be repeated

Percussive ..... A movement quality of a ballistic, thrusting, nature; the quick checking of the force of the impetus; an aspect of energy

Personal Space ..... That working space in which the individual can move in all levels and directions without interfering with the movements of others

Phrase ..... A natural grouping of movements which give a temporary feeling of completion; an aspect of time

Positive Space ..... The part of the design that is created by the mass and lines of the body

Pull ..... Drawing in or attracting toward the body; a nonlocomotor movement

Pulse ..... Moving with a regular accented beat; an aspect of time

Push ..... To press against something real or imaginary with a steady force; a nonlocomotor movement

Quality ..... The inherent and essential characteristic of distinctive property of a movement; its distinguishing flavor or color

Range ..... The size of movement from small to large and in between

Rhythm ..... The ordered recurrent alteration of strong and weak elements which binds separate parts of a movement sequence and give a feeling of forward progression

Rhythmic Pattern ..... The recurrent grouping of rhythmic impulses which describe relationships and proportions which can be measured mathematically

Rondo ..... A form where in a sequence of contrasting themes occur with an inevitable return to the first (or main) theme

Run ..... Transfer of weight from one foot to the other, occurs faster than walk; a locomotor movement

Sequence ..... Movements arranged in order of succession, a number of movements which follow each other in an arranged order

Shake ..... Rapid, short, successive movement; a nonlocomotor movement

Shape ..... The configuration or form of the body or group of bodies in its length, width and depth; an aspect of space

Size ..... The dimension or range of a movement; an aspect of space

Skill ..... The learned power of doing a movement competently

Skip ..... A step and hop with the step requiring twice as much time as the hop; a locomotor movement

Slide ..... A combination of the walk and leap taken in the sideward direction in which the lead foot takes the longer value; a locomotor movement

Social Dance ..... Recreational dance having a specific movement vocabulary and performed for the purpose of interrelating with others

Space ..... An element of dance, relating to the area through which one moves

Spotting ..... Used in turns. Selecting one point in space to focus on in order to make turning more efficient and reduce dizziness

Square Dance ..... A social form of dance having a designated movement vocabulary and usually performed in groups of eight

Staccato ..... Disconnected, abrupt

Stage Directions ..... Down stage, the area closest to the audience. Up stage, the area furthest away from the audience. Stage right, the areas to the right of the performer as he faces audience. Stage left, the area on the left of the performer as he faces audience. Center stage, the area in the exact center of the stage

Strength ..... The power of quality of exertion in movement; an aspect of energy

Stretch ..... Extending or lengthening one or more parts of the body; a nonlocomotor movement

Style ..... A distinctive or characteristic manner of performing

Suspended ..... Buoyant, floating quality of movement; an aspect of energy

Sustained ..... Continuous, controlled, unaccented movement; an aspect of energy

Sway ..... Moving gently and rhythmically back and forth and side to side from an upright base of support with a suspended feeling; a nonlocomotor movement

Swing ..... Pendular movement of the body or body parts; a nonlocomotor movement

Swinging ..... An easy, natural, pendular quality of movement; an aspect of energy

Symmetrical ..... A balance even individual or group design

Syncopation ..... A temporary displacement of the normally stressed beats of a measure; an aspect of time

Technique ..... Basic physical methods used by dancers

Tempo ..... The rate of speed at which a movement occurs; an aspect of time

Theme ..... The central movement idea in a choreographic statement

Theme and Variation ..... A form in which an initial theme is established and then followed by variations. The variations are excursions from or alternating treatments of this basic theme without changing its essential character

Time ..... An element of dance, relating to the rhythmic aspects of dance

Turn ..... Revolving around the body's center or base; a locomotor movement

Twist ..... Partial rotation around an axis or center; a nonlocomotor movement

Unison ..... Two or more acts of movement occurring at exactly the same time, performed in the same way

Vibratory ..... A movement quality in which energy is applied; in short, sporadic bursts; an aspect of energy

Walk ..... Transferring weight from one foot to the other, one foot remaining on the floor at all times; a locomotor movement

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